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## TOUR THROUGH THE CIRCUS

Lightened Up with Original Comments by the Versatile Advance Agent.

Queer and Gutlandish Animals in the Remarkable Barnum Collection-"Pompey" and His Wife-Incidents of the Ring.

In days gone by, when our grandparents were children, it was thought wrong by many to see more of the traveling circus than was presented in the menagerie tent. There was nothing harmful in gazing at the royal Bengal tiger, or the blood-sweating hippopotamus from the Euphrates, nor was it considered sinful to stand in front of of the monkey-eage and split one's sides in to think of passing on into the big tent and gazing on the shapely nether joints of the symphonies in shrimp pink tights, all bespangled and beglittered pirouetting on the backs of their horses and kissing their hands connettishly to thousands of people they never saw before -all this was very improper, and our grandparents never indulged in such harmful pleasures. The panorams has changed since then, however, and it is considered the proper thing to rush through the animal tent for the ring tent. The remark is frequently heard as the visitors emerge from the entrance into the menagerie tent. "Are you going to stop and see the animals?" To which the usual answer comes, "Naw, I'm not from the country." AN HOUR IN THE ANIMAL TENT,

The reporter had the pleasure of "seeing

the animals' at Barnum's, last week, un

der the personal direction of Mr. F. I Perley, the show's advance agent. Mr. Perley is one who delights in studying natural history in this way, and there are few who are better posted than he on the subeet. Having a very thorough knowledge of everything in the tent, and being able to impart it in a delightful manner, the hour spent in this way was a charming The first cage to the left the entrance is the giraffe cage. This contained the bandsomest giraffe, ever held in captivity. Its color is of a fawn cream, with the customary dark tan spots. The animal is sixteen feet high, and he lifted and lowered his enormous neck as gracefully as a lady wields a fan. "This beast," said Mr. Perley, "is a rather exalted creature, and he insists on looking down on his fellow-beings, as you will notice. I never look at him that I am not reminded of the old story of the little boy who said, when he had eaten his last piece of candy, 'I wish I had a neck as long as a giraffe, and, gee! wouldn't it taste bully?" The next cage was that of the hippopotamus, who opened his 5x10 month and exposed a cavernous jaw that looked large enough to receive a score of bad small boys. "Now, if any dentist wants a job be might practice on those molars," suggested Mr. Perley, "but I'd advise him to give old Chaps a barrel of langhing gas before he attempted to toy with that month." Beside the polar bear cage, the one next to the hippopotamus, was stand-ing old George Conklin, the famous trainer, who knows more about natural history in its raw and unscientific state than all the zoologists that ever lived. Conklin has been with Barnum & Bailey for seven years. and he is probably the last man in the long list of that company's employes whose services they could afford to dispense with. He can cure the hippopotamus's toothache or he can stop the violent temper displayed by the African less time and more effectively than any other trainer ou earth. Conklin understands veterinary surgery perfectly among wild animals, and he knows what to do with them when they are bad. Turning around lained that this | their si one was the largest and best specimen ever

cured and lying in front of a cozy fireplace. He was captured off the coast of
Norway and cost \$3,000. Around the next
wagon was gathered a large crowd,
for it was here the African lion
Pompey and his wife held forth, on
one side and on the other two Asiatic
lions. Pompey was the handsomest
specimen. He has a noble head and great,
bright eyes that flash fire and startle those
who are looking at him every time he
blinks. It was Pompey that Sir Alexander
Pope used as a subject for his celebrated
painting "The Conqueror," which hangs in
the National Gallery of Art. London. The
difference to all outward appearance between the African lion and the Asiatic
specimen is in the mane, the former being
of a darker hue and more shaggy.

BARBARIANS OF THE CAT FAMILY.

BARBARIANS OF THE CAT FAMILY. Three handsome leopards occupied the next cage. One was as black as ebony when seen from the light of the tent, but Mr. Perley stated that his spots were as clearly defined as those of the others under a good, strong light. Another member of the cat family occupied the wagon to the right, and that was "Jack," the panther whose tooth was pulled out in Chicago several weeks ago, accounts of which appeared in the papers at the time. The beast's upper jaw was still badly swollen from the painful operation. It was noticed that the upper jaws of the

other panthers were each of them considerably lacerated. This was caused. Mr. Conklin explained, by the animals running frantically up and down their cages and battering their jaws against the iron gratings when they smell fresh meat at feeding time. To the right of the panther was the hyena wagon. There were two of them inside, and of all the wild beasts seen they were the most calculated to inspire the visitor with fear. Their crouching, savage appearance inspires one with a shaking fear and a feeling to stand not upon the order of his going, but to go at once. The hyena has the longest and the strongest jaw known to zoology. A peculiar beast is the oryx, a native of northern India, and a combination of a mule, horse and antelope. Its color is a mouse grey, and its horns are of straight spiral shape, as regular as a cork-screw. The Persian lambs in the next cage are the little animals from whose backs we get our so-called Astrakan capes. The harte-beste, a travesty on a cow, with a forehead and nose three feet long, and a perpetual Mormon elder smile on its countenance attracts a large crowd. Barnum has the only cassowary in capas is the giraffe, in the smooth-coated class, entirely mute, and is unable to make any

noise whatever to express his feelings. It is the cassowary that we sing about in our college glee clubs, "If I were but a cassa-wary on the banks of Timbuctoo." The next two cages were occupied by the pelican and the adjutant, two odd-looking specimens of the feathery tribe, and the only relics, besides the elephants, of the big fire at the Barnum winter quarters, Bridgeport, Conn. THE MONKEY CAGE. The greatest rendezvous in all circus menageries for the children came next-the

monkey cage. There were thirtysix little fellows, all scampering about over perches and through rings and chattering to each other at a lively name of "Rooney," rushed up to the reporter and began shaking his fist in his face in a threatening manner, at the same time scolding away like mad. The reporter had his note-book in his hand, and it was the thought that he was going to be written up that probably displeased the little fellow. The Abyssinian wart hog, an odd-looking creature of the grunt famity, with big illy-shapen knots all over his sides, shared a wagon with the tapir, or ant-eater, who has a long, hose-like nose. which he has sense enough to keep out of other people's business. The elephants, camels, sacred cattle, tall horse, hairtess horse, zebra and other specimens of animal nature were tethered in the center of the

Having reached the last wagon just as played Mr. Perley and the reporter bent spectacle of Rome in the days of the tyrant

so many times the beauty and novelty of the event has worn away, and he now only views it in something of a humorviews it in something of a humorous light when pausing to compare it with the historical ideas of those times. When Spalatro, a Roman youth, who seeks to save Thirza, the Christian maiden, from the furious attack of the mob, and finally is ordered off to be killed by the imperial lions, Mr. Perley remarked: "In the days of Nero they punished Christians in that way, now they try 'em before presbytery." During the gladiatorial combat Perley explained that Barnum was still on top, inasmuch as his gladiators killed eleven men in eleven seconds, a feat that was never accomplished in Rome at the zenith of her glory. The big buck negroes, who bere off the dead gladiators, were explained to be Nubian slaves from Thompson street. New York, and the body of grotesquely attired men that brought up the rear of Nero's triumphal march were pointed out as the Roman board of boodle aldermen.

GREATEST AGE OF MAN.

The Years of Adam and Methuselah Were Probably Computed on Seasons

The Bible records the ages of some remarkably old people. For instance:

Seth 912 years
Methuselah 969 years
Five others, each over 900 years

But it may be, and probably was, that "the year" before the flood differed in the actual length of time from our year. Hensler claims that the year, previous to the time of Abraham, consisted of three months only. If that presumption is correct, then we must divide the above figures by four. This would make Adam's age 23212 years, and Methuselah's 24214 years. Probably this was as great an age as any of them ever attained.

There were in England in 1851 some very

old persons-319 of them had attained ages between 100 119 years. Captain Labrush. who died in New York about the year 1870, it was alleged, was 111 years old. About the beginning of this century two English authors gathered the names of 3,462 persons whose ages were 100 or more years. Haller claims to have seen one person 152 years old, and another 160 years old. Cornelius Walford collected the names of 208 persons who had lived to be 120 or more years. England once claimed a resident who was 207 years old. His name was Thomas Carn, and he died at Shoreditch in the year 1538. This is the oldest person, whose great age has been re-

corded, since the flood. Since that period the Bible records the ages of Abraham at 175 years; Isaac at 180; Jacob at 147, and Sarab, the oldest woman, at 127. Louisa Truxo, a negress of Brazil, was reported in 1780 to be 175 years old when she died. Thomas Parr, of Shropshire, England, whose name has been frequently quoted. was accorded 152 years at his death, in 1635. The St. Petersburg Gazette in 1812 reported the death of a Russian who was between 200 and 205 years old. The age of Dr. Parr at 152 years is probably better authenticated than any of the others of those more

than one-hundred-and-fifty-year-old peo-

Talleyrand's Sayings. Too much sensibility creates unhappiness; too much insensibility creates crime.

The love of glory can only create a hero; the contempt of it only makes a great man. Truth and virtue can do less good in the world than their false, well-acted semblance can do evil A rich man despises those who flatter him too much and hates those who do not flatter him at all. A generous man will place the benefits be confers beneath his feet, those he receives

To contradict and argue with a total stranger is like knocking at a gate to ascertain if there is any one within. If you wish to appear agreeable in society you must consent to be taught many things which you already know. General maxims applied to everyday life

nearest his heart.

are like routine applied to the arts, good only for the mediocre intellects. There are many vices which do not dethe introductory music to Nero was being | prive us of friends; there are many virtues which prevent our baving any. There are two things to which we never grow accustomed-the ravages of time and

IN THE AMUSEMENT WORLD

Bills the Indianapolis Play-Houses Will Open with Aftera Week's Rest.

Stage Worship Becoming a Thing of the Pas -Story of Mansfield-Tennyson's First Play-Theatrical Notes.

There will be a lull in amusements this week following the big run of the past six days. The only theater which the public will have an opportunity to attend will be the Park, where Lester & Williams's Burlesque Company is to open a week's engagement to-morrow afternoon in "Me and Jack." This is a vaudeville performance of much reputation, and its attractive There are any number of specialties, plenty of good-looking girls and dancing, singing and marching withoutend. "Me and Jack" furnishes a peg to hang the specialties on and the company is said to be one of the best of the sort on the road. The costumes are handsome and the acts new. The united orchestra of the three theaters will furnish the music, and with twenty-one musicians at the Park all week, its patrons will be given music of a type seldom heard in any theater in the country, much less a popular-priced house. The engagement of the Lester & Williams company promises to be notable in more ways

The Grand will not be open this week, but on Monday evening, Oct. 5, A. M. Palmer's company will begin an engagement of three nights and a matinee, presenting the great American play, "Alabama," by Augustus Thomas, which has been one of the marked successes of the past season. The scene of the play is laid near an isolated community called "Talladega." It is a story of the South. It is domestic in character, and is said to be so true to nature that it seems as if the author had carved out a slice of Alabama and set it on the stage. It is a love story, with some of the incidents dating back to the rebellion. Briefly told, the scheme of "Alabama" is: Colonel Preston, an old planter, is the father of Harry Preston, a railroad projector, who comes to the place under the name of Captain Davenport. He chose the side of the North during the war, and so became estranged from his father, and is supposed to have been killed in battle. He returns to his old home to find that his wife, who died in his early absence, had left him a daughter who is now eighteen years old. Carey Preston falls in love with Mr. Armstrong, a Northerner, and Captain Davenport's assistant. The grandfather, with the old war bitter-ness still ranking in his breast, objects to the union of the two young people on sectional grounds. They plan to elope, but Captain Davenport interferes and prevents it. The old planter, however, is made to believe that his little grandaughter has run away with the young Northerner. The scene is laid in those parts of our country around which there is an atmosphere of poetry, and the scenery of the play is said to harmonize with the spirit of the theme.

When English's Opera-house opens Monday evening, Oct. 5, after a week of rest, Nellie McHenry will be seen in her latest success, "A Night at the Circus." This piece was written for the lively comedienne, and has the merit, so it is said, of containing much that is really new to the stage. The closing act portrays the incicaptured. He stands six inches higher than any other ever before put in a circus, and his beautiful shaggy coat is as rich a libretto, with the remark, "This will help sream white as though it were cleaned and you to get mixed up." Seeing the apectacle of our fellow-men.

Nero as conceived and presented by Imre formance, and these songs suit the play as formance, and the succusion of the injunction of the

the opportunity she requires to display her friskiness, do her little kicking and danc-ing, and to play the pretty, demure, sweet governess as well.

Stage-Worship Dying Out. Special to the Indianapolis Journal. NEW YORK, Sept. 26 .- The decline of ac-

tor-worship is complete. No longer is the mimic hero regarded as a real hero. This fact has had three illustrations during the present week. Firstly, s reminiscent view of the intensest sort of adulation was given by a memento of the Forrest-Macready riots. It is not yet half a century ago that Astor place was filled with the wildly-fighting admirers of the American and English tragedians, and lives were lost in a fierce fight over nothing in particular, or, at least, over nothing more important than a difference of opinion as to which was the bigger actor and man, The theater around which the battle was signed for Miss Rehan, who was delighted with her part. fought has just been demolished, after many years of use as a public library, and now in its place stands a big commercial building. Out of the razed structure was saved a panel from the apartment which had been Forrest's dressing-room, and this time-stained piece of wood, set into a golden frame, was hung in the Players' Club. This was done by order of Edwin Booth, who, though extremely modest and retiring himself, adheres pretty closely to the old traditions of the theater, and who thus seeks to do seemly honor to a great American tragedian. So much for a reminiscence of the "palmy days" when people adulated actors in a way quite unknown at present. Illustrations of the new order of regard for stage favorites were afforded by Richard Manstield and Stuart Robson, Whatever diversity of opinion may exist as to Mansfield's abilities, and however intense may be some folk's dislike of his erratio self-assertion, he is at least a powerful, impressive actor. He produced the tragedy Nero," this week, and nothing could be more dignified than the stand which he seeks to take as an American tragedian and Edwin Booth's successor. Some udges think be can do so and others don't. But there is no doubt about his earnest endeavor. Well, see how disrespectful is the temper of the modern audience. Mansfield went to the full length in an embodiment of the wickedness of Nero, and, at a point where the tragedy implied that he should fondle the slave girl, whom he had resolved to marry, be suited the action to the word with vim and thoroughness. That is to say he kissed the actress from her face clear around her neck and all the way down one of her bare arms to the very finger tips. Probably nobody counted these kisses, but there were a great many of them. They sounded something like the explosion of whole bunch of fire-crackers. What could have been more expressive of Nero's savage fury in making love! But the spectators didn't wait to consider any question of that kind. They laughed right out, loud

seemed to beed the merriment which it con-Robson has ambitiously put aside, for the week, the farcical material which he ordinarily uses, and is engaged in a revival of "She Stoops to Conquer." Pessimists are fond of rating actors and managers for not making more frequent use of the old comedies. If these critics were to witness the costly and careful efforts made by Robson to exploit "She Stoops to Conquer" artistically, and were to observe at the same time the inappreciation of the audiences they would bestow their censure upor others than the theatrical folks for the shelving of the obsolete pieces. But the special evidence of disrespect for olden things on the stage is shown in the treatment of the epilogue to "She Stoops to Conquer." That rhymed "tag" to the play had not been spoken over the footlights for one hundred years until Robson, in his desire to impart distinction to his revival dents happening in the dressing tent of a | delivered it, with the aid of two actresses. circus. It can readily be seen what a field on the opening night of his venture. The for fun there is in such a scene. There are people cared nothing about it. The play-plenty of new and taking songs in the perbill contained a request that they should first time, sing "Giaconda," "Aida," and in their seats until the curtain fell, well as the play suits the actress and her but there were few who obeyed, and all the also in "The Jewess," by Halevy, The com-

and long. That was on the opening night,

but Mansfield is a resolute chap, and he has

not yet abated his demonstrativeness, nor

spoken to the backs of the audience—but for one time only, because once was enough for Robson, and for the succeeding nights the curtain went down at the end of the comedy itself.

Lord Tennyson's First Play. LONDON, Sept. 26.-Lord Tennyson, the poet laureate, has just completed the first work he has ever written for the stage, and Augustin Daly has secured its exclusive acting rights. The poet laureate's play is a three-act comedy, with parts specially designed for Ada Rehan, John Drew and James Lewis. It will not be printed until after it has received its first public representation, which will take place in New York during the coming winter. Augustin Daly and Ada Rehan visited Lord Tennyson's house at Aldworth, near Haslemere, Surrey, on Thursday last, After lunch Lord Tennyson read some of the most effective passages of his comedy to his two guests, especially dwelling upon those decimals.

Amusement Notes. The summer run of "Sinbad" at the Chi-

cago Opera-house has cleared David Henderson \$37,000. The report that Gilbert & Sullivan will again collaborate in the production of a comic opera is confirmed.

Miner's new Fifth-avenue Theater, New ork, will not be opened by Mme, Bernhardt Nov. 2, in spite of positive promises of the architect.

The Kendalis have sailed for New York and hope to net \$100,000 by their tour of the United States this winter. After that they will retire and settle down in England. Henry Irving's second son, who made his appearance on the English provincial stage bout a month ago, is winning many friends. His stage name is Mr. Lawrence. Young J. K. Emmet is playing in the Northwest, and acquiring both fame and shekels. Wherever he appears he has been heartily welcomed, and his venture is now

Donnelly and Girard's "Natural Gas" is doing a better business than it ever did. Last year the clever merrymakers shared a ittle over \$30,000, and the ontlook is now that double the sum will be cleared before

the end of the present season. Gounod, in a conversation with a friend recently, said: "My career as a composer is ended." Gounod's life is known to be in danger from heart disease and this will prevent him from ever again undertaking the production of a great work.

Alexander Salvini is arranging a programme which will no doubt prove an interesting one during his coming tour. It is a triple bill, and will introduce him in plays which will give him an excellent opportunity to pisplay his wonderful versa-

Verdi's "Falstaff" is reported to contain parts for five prime donne, three soprano, mezzo soprano and a contralto, and three tenors, beside Maurel in the title role. Verdi, who is now 77 years of age, 18 working leisurely upon this new opera, and is not expected to have it finished before At the Grand Opera-house on Thursday.

Oct. 15, W. T. Carleton's Opera Company will give Strauss's spectacular opera, "In-The libretto is from the facile pen C. Burnard, the editor of London Punch. Mr. Carleton has made up his mind to make "Indigo" the success of his operatic career, and for this reason he has spared neither money, time, nor labor. The scenery for the production is entirely new. It was painted for Mr. Carleton under his personal supervision and to his especial order by Clare, the most famous scenic artist

in the country. The famous Emms Juch possesses not only magnificent vocal gifts, but she is also a beautiful woman. She can be named only in the same category with Patti. Sucher, Lehmann and Gerater. Miss Juch has several pleasant surprises in store for her friends. Gounod's "Romeo and Juliet" will receive its first presentation by this company this season. Miss Juch has given the role of Juliet much careful preparation, and the costumes are said to be mar-

AMUSEMENTS. PARK THEATER. ALL THIS WEEK The Lester & Williams Burlesque Company in ME AND JACK'

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RAILWAY TIME-TABLES.

Trains run by Central Standard Time.

Leave for Pittsburg, Baltimore. d 4:45 a m Washington. Philadelphia and New d 2:00 pm Arrive from the East, d 11:40 a m, d 1:25 p m and d 9:00 p m. Leave for Columbus, 9:00 a m.: arrive from Columbus, 3:45 p m; leave for Richmond, 4:00 p m; arrive from Richmond, 9.00 a m. Leave for Chicago, d 11:50 a m, d 11:30 p m; Arrive from Chicago, d 3:20 p m; d 3:30 a m.

Leave for Louisville, d 3:40 a m, 8:00 a m, d
3:30 p m. Arrive from Louisville, d 11:45 a m,

p m; d 10:50 p m. Leave for Columbus, Ind., 4:30 p m. Arrive rom Columbus, 10:25 a m. Leave for Vincennes and Cairo, 7:30 a m, 4:10 m; arrive from Vincennes and Cairo, 10:55 d. daily; other trains except Sunday.

At Indianapolis Union Station: Leave for St. Louis 7:30 a.m., 11:50 a. m., 1:35 p. m., 11:00 p. m. All trains connect at Terre Haute for E. & T. H. points. Evansville sleeper

Greencastle and Terre Haute Acc., leaves 4:00 Arrive from St. Louis, 3:30 a. m., 4:15 a. m. 1:55 p. m., 5:20 p. m., 7:45 p. m. Terre Haute and Greencastle Acco. arrives at Sleeping and Parlor cars are run on through THE VESTIBULED

PULLMAN CAR LINE Leave Indianapolis.

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Union Station. The Sunday Journal, \$2 Per Annun